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# The ART NEWS

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## Dealers Hold First Meeting Of Season

**Radical Changes in Policy Are  
Suggested at Meeting of the  
Associated Dealers in American  
Painting**

The first meeting of the Associated Dealers in American Painting was held last week at the University Club in New York. Mr. John Kraushaar of New York presided and, in addition to ten other New York dealers, Messrs. Hyett of Pittsburgh, Kocian of St. Louis and Woodward of Boston were present.

One of the most interesting features of the meeting was a discussion of the possibility of extending the membership of the Association to include all of the reputable American dealers regardless of whether they handle paintings by American artists or not. Through the courtesy of S. W. Frankel, publisher of THE ART NEWS, a letter from P. Jackson Higgs, recommending an all-inclusive organization, was read. A committee was appointed to report on enlarging the Association. It was felt that there would be many advantages, among them protection for the buying public and increased service as well as the possibility of carrying the Association's present policy of guaranteed authenticity of work sold into all fields of art.

Plans were crystallized for sending travelling exhibitions through the country. On October first two will open, one in Atlanta, to travel West and South, the other in Chicago, to go to St. Louis and then come East. The dealers have agreed to send many of their best things in these itinerant exhibitions.

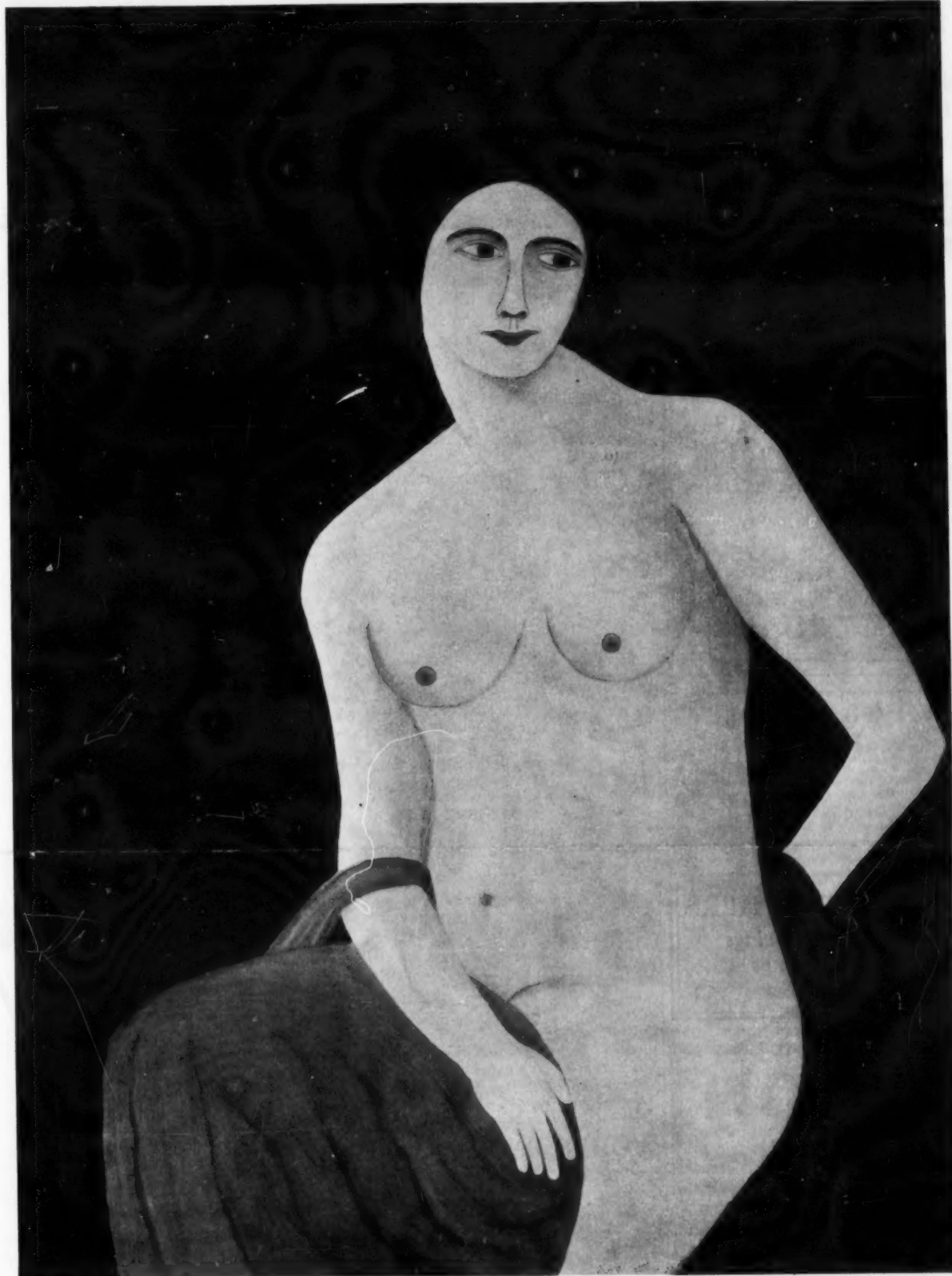
The Association has decided to publish a series of ten booklets on American art, and all of them are now in preparation. It is expected that they will be ready for circulation on October first. Among the titles are: "Art Appreciation"—Ruth Magee, "American Masters"—F. Newlin Price, "American Painters"—Robert Macbeth and "Modern Art" by Walter Grant. This series, written by dealers in American art, should be of unusual interest.

Many of the dealers have been in Europe during the summer and have returned more than ever convinced of the high place of America in contemporary art.

## FITCHBURG TO HAVE MUSEUM

The Fitchburg Art Association, an organization recently formed in Fitchburg, Massachusetts, started activities on August twenty-seventh. The association has purchased a building and will remodel it in the near future. Before the completion of these plans, educational work will be carried on and exhibitions hung in one of the large rooms of the building. The educational activities will include classes in color and design and stories for children. The permanent collection, largely the bequest of Miss Eleanor Norcross, consists of paintings, Japanese prints, engravings, textiles, ceramics and other art objects.

The activities will be under the direction of Mrs. Lowell H. Milligan, formerly of the Educational Department of the Worcester Art Museum. Mrs. Milligan is a graduate of Smith College where she specialized in the History of Art. Later she studied at the New York School of Fine and Applied Art and spent a winter of travel and study in France and Italy.



"MAYA"

By EMIL BRANCHARD

Included in the opening exhibition at the Bourgeois Gallery. Maurice Sterne, Stephan Hirsch and Arnold Friedman are also represented.

## Kleinberger to Show French Primitives

**Loan Exhibition of Earliest  
French Painters, to Open on  
October 15th, Will Be Largest  
Ever Held in America**

As already announced, a loan exhibition of important paintings by the primitive masters will be held at the new galleries of Francis Kleinberger, opening on October 15th. Work on the new building, which will be one of the finest devoted to art dealing in New York, is rapidly nearing completion. The majority of the pictures will be loaned from American private collections and the XIVth, XVth and XVIth centuries will be represented.

The paintings are not yet on view, but we are privileged to quote, as an announcement of the exhibition, a portion of the preface to the catalog, written by M. Louis Réau, one of the foremost authorities in this field.

The Exhibition of French Primitives, organized for the benefit of the French Hospital of New York, to celebrate the inauguration of the "Gothic Building" where the F. Kleinberger Galleries are soon to be established, is a proof of French-American solidarity and at the same time an artistic manifestation of exceptional importance. It is the first time that the occasion has been presented in America to see a collection of such a considerable number of paintings of a school which was almost unknown some twenty years ago, in spite of the fact that its masterpieces are to the highest degree able to sustain comparison with the Flemish and Italian Primitives.

The popularity of the Italian "Trecentistes" and "Quattrocentistes" from Giotto to Botticelli is relatively ancient, for it can be traced to the "Pre-Raphaelites" of the beginning of the XIXth century. Influenced by the writings of Ruskin, who was the most prominent professor of esthetics of his time, not only in England, but in all Europe, the admiration for these Primitives reached such a degree that it became a sort of intolerant and blind idolatry of which even Raphael was sometimes the victim. Without being an exclusive, the admiration for the Flemish Primitives, with which the German Primitives were generally associated—foreshadowers of Rubens and Rembrandt—has manifested itself with ardor since the epoch of Romanticism and has never ceased to progress.

Why did the French Primitives not profit at the same time by the movement which led all art lovers to the origins of painting? Reflecting upon it, we are in the presence of a very strange phenomenon. Our romantic writers are full of enthusiasm for the Medieval architecture; they bring in vogue the Gothic style without laying stress upon the fact that it was French; Victor Hugo writes his famous novel *Notre-Dame de Paris*; but none of the writers is interested in the old paintings. The French Primitives are silently overlooked as if they had never existed. Our historians of art strangely agree to fix the beginning of the history of French painting in 1532 with the appearance of the Italian Primaticcio at Fontainebleau. Some of them carry its birth only to the first half of the XVIIIth century, to Nicolas Poussin.

However, it was very difficult to believe that a country like France, which had been throughout the Middle Ages the most brilliant hearth of art in Europe, spreading all over the world that admirable Gothic art, the real name of which ought to be "French Art," should have waited until the XVIIIth century to

(Continued on page 4)

## RESTORATIONS IN ANGELICO CHAPEL

ROME.—The workshop for the restorations of pictures in the Vatican, which was the idea of Benedict XVth, has recently been occupied with the works in the Chapel of Fra Angelico. This chapel was closed to the public in 1924, and has just been reopened.

Above the high altar a serious break had appeared which extended from the ceiling to the wall on the side of the entrance, and besides this, there were numerous cracks. The condition was alarming, one side of the ceiling having sunk to a depth of more than four centimetres. During a previous restoration some of the lunettes were detached together with their copper supports.

An absolutely new system has been adopted in this work of setting the detached frescoes back in their place and has been most successful. But this is

(Continued on page 2)

## Munich Important As Art Center, Says Frankel

By S. W. FRANKEL

Munich is a city of delight for the art-lovers. Many of the older generation of Americans appreciate its beauties and know the valuable collections of art treasures in its handsome buildings but the younger generation I fear, moved by the appeal of night clubs and jazz bands has somewhat overlooked the pleasures of this famous city.

One is just impressed by the physical lay-out of the city, the broad, straight boulevards lined with palatial mansions and public buildings, many of them along the Ludwigstrasse and Maximilianstrasse the creations of the monarchs for whom the streets are named. Most of the modern buildings follow, in design, architectural masterpieces of other countries and eras so that, as has been said,

(Continued on page 2)

## MUSEUM OF SAN MARCO REOPENED

FLORENCE.—There has recently been opened to the public the Museum of the Basilica of San Marco in Venice, rearranged with great care by Signor Luigi Marangoni, head of the Office of Art of San Marco. The Museum consists of three large rooms. In the first has been brought together a small collection of paintings among which are some admirable examples of Gentile Bellini, Vivarini, and of Matteo da Verona. The second contains, among other objects of interest, the famous collection of XIVth century tapestries, woven by a Flemish workman from the cartoons of an unknown artist, and the third room is made beautiful by the three celebrated Flemish tapestries called the Emperor's, which formerly adorned the Palazzo Venezia in Rome. In this room may be seen also the six XVth century books of chorals and responses, exquisitely illuminated on parchment, with initials of great beauty.—K. R. S.



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## RESTORATIONS IN ANGELICO CHAPEL

(Continued from page 1)

not all. Under the general dark tint which covered the walls of the chapel, a line of blue was visible, and it was believed that under the existing color lay another. Cautiously the proof was sought by removing a little of the dark tint, and a beautiful background was uncovered, of a deep sky with masses of clouds lower down. The blue is of the purest quality painted in fresco on a surface of Armenian red, also in fresco.

An accurate examination has led to the belief that Angelico began here another work which he afterwards abandoned.

The figures on the ceiling and those of the two doctors, situated at the bottom near the altar, were detached from the wall and transferred to canvas. Then the painting by Vasari, on the altar, which represents the Martyrdom of Saint Stephen, has been brought back to its original place in the Chapel of Pius Vth, at the end of the Vatican Library. The fragments of the ancient stained glass have been brought together and set up, and another entrance door will replace the present one, a door in keeping with the style of the Quattrocento.

The figures of the Evangelists have suffered so much from lesions in the walls, that they were detached in many places, among those most injured being that of Saint Luke, whose head was completely severed. It has been a very difficult task to make the paint adhere to the wall, without ruining the painting, and injections of color have been used as in the restoration of Leonardo's "Cenacolo" at Milan.

In order to preserve the background of clouds it was necessary to cover it with parchment paper of the same color as the actual blue black of the background, streaks of which showed between the clouds. The solution injected preserves the physiognomy of the painting, and at the same time makes possible a more careful study of the brilliant and varied colors used by Angelico.

The work executed on the lunette on the front of the altar has revealed some rays of gold and some haloes which had become obscured. Other fragments of gold have also been uncovered, but experts have not yet come to any decision about them.

This Chapel in which Fra Angelico painted these frescoes between the years 1447 and 1449, is known as that of Nicholas Vth. The work which was full of originality and freshness had fallen into a very bad condition, and has been much repainted at different times. Now, however, it is so far restored that a very clear idea can be formed of its original beauty.—K. R. S.

## WORKS BY TITAN AUTHENTICATED

FLORENCE.—The people of the little town of Pieve di Cadore, where Titan was born, are greatly elated in these days. Signor Adolfo Venturi, the well-known critic and authority on art has just been visiting the place, and in the Archdeaconal church has examined two works, up to now attributed to Palma. He declares that they are instead, by Titan himself. One of them is a painted decoration on a priest's mantle, and the other the painting on the tabernacle on the high altar.—K. R. S.

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## Stransky Finds European Prices for Art High

Mr. Josef Stransky, of Wildenstein and Company, who has just returned to New York after a summer spent in England and the Continent, reported himself as amazed at the prices which European dealers and private collectors were demanding for fine works of art.

"It is hardly news, any more," said Mr. Stransky, "that fine pictures, either of the old or modern schools, are very scarce. The great majority of the authentic examples of masterwork is already in public or carefully guarded private collections. It is not impossible to obtain fine things, but they are exceedingly rare and not only hard to find but enormously expensive.

"I know that many people believe that American dealers pay very little in Europe for the pictures for which they ask big prices here and I cannot deny that many of the bargains of former years have been very profitable. But that condition, which never obtained to the extent generally supposed, no longer exists at all. So far from failing to realize the value of their possessions those who own good pictures in Europe are inclined to exaggerate. And it is not unnatural that, when a Daumier brings \$80,000 at auction and a Degas \$36,000, the European collectors should value their treasure highly.

"I know that I owe my fortunate success in obtaining several pictures of fine quality, and I am sure that other American dealers are in like case, to the fact that ready cash was available with which to purchase. To buy from the wall and pay in full immediately, is the only way in which the best pictures can be obtained today at anything like a reasonable cost. It is because the American dealers have been able to do this that they have made important purchases. And it is because they could obtain, for cash, a reasonable price, that they are able to offer the best that Europe affords in every school for lower prices than are demanded in Europe.

"The day of the great bargain in first rate pictures, either for dealer or collector, is almost over. There will be rare exceptions, of course, but we shall all have to be content with a small margin of profit. Those of us who have brought back really fine things have had to pay heavily for them but we have the satisfaction of knowing that the investment is secure for, expensive as fine works are now they are lower than they will be next year and much lower than they will be ten years from now. The demand for the best in art is steadily increasing and year by year the supply grows less."

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## MUNICH AS AN ART CENTER

(Continued from page 1)

a walk through Munich affords a picture of the architecture and art of two thousand years.

With full appreciation of the industrial activities of the city my interest naturally centered about its art. I was particularly impressed with the collections and their installation in Neue Pinakothek, which is so fortunate to have as its director Dr. August L. Mayer, one of the most capable men in the art world today. As it is arranged it gives great satisfaction to the busy American tourist, for works of art of the various schools are individually grouped and so well shown that even a short visit cannot fail to be educationally advantageous.

To an American, accustomed to the high rentals in New York City, the vast buildings and generous space given to the display of goods in the mercantile houses, art galleries and other places of business, seemed most luxurious. But I find that real estate values in Munich have not advanced quite as rapidly as they have here since the time Manhattan Island was purchased for \$24.00. Many of the art galleries, housed in palatial buildings, occupy space equal to one of our city blocks. In such imposing establishments are the well known firms of Julius Böhler, A. S. Drey, Jacques Rosenthal, L. Bernheimer, the Heine-mann Galleries, Emil Hirsch, E. A. Fleischmann, L. Heilbronner, Jacob Doepler, Norbert Fischmann, G. Hess, Lion Bros., Hans Huber, The Neue Galleries, W. Schnackenburg and many others.

Aviation is a large factor in the business life of this enterprising town. As we would call a taxi, so the Munich dealer orders a plane and an Old Master which was in Munich in the morning may be seen in Paris, Berlin or even in London by night fall.

Statistics I believe allot one automobile to every four families in the United States, and to me it seems that there must be at least one art gallery for every family in Munich. The collections are enormous and cover the whole field of art. And in both art and music Munich offers so much that it should be among the first places one elects to visit when in Europe.

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**BABCOCK OPENS  
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The Babcock Galleries announce the opening of their new home at 5 East 57th Street. The new rooms have been tastefully decorated and arranged so that an air of dignity has been accomplished. The walls are so treated as to lend themselves to the old as well as the new art.

The opening exhibition contains the work of contemporary painters among whom are Hawthorne, Hassam, John Noble and many of the other well-known artists. A special exhibition of the work of Eugene Higgins and Margery Ryerson will open at these galleries October 15th.

**CARNEGIE SHOW  
FOR BROOKLYN**

The Brooklyn Museum makes preliminary announcement of the fact that the 26th International Exhibition of Paintings from the Carnegie Institute, Pittsburgh, will be shown in Brooklyn from January 9th to February 20th, 1928. The Exhibition will contain about four hundred paintings representing the work of artists of sixteen nations, twenty-five of the paintings being by Americans.

The exhibition this year will be different in an important respect from all the previous ones. In order to meet the generally expressed desire that each exhibitor be represented by more than one painting, approximately one-third of the usual number of artists has been invited, each, artist, however, being asked to send from three to five pictures. In this way the public will become better acquainted with the full personality and the artistic development of each artist. Homer-Saint-Gaudens, Director of Fine Arts at Carnegie Institute, has been abroad for the last three months, visiting artists and assembling paintings for the exhibition.

Mr. Saint-Gaudens reports that there will not be a man included who has not an outstanding reputation in some important group in his own land. Such artists will be represented as Augustus John, Sir William Orpen and A. J. Munnings of Great Britain; Le Sidaner, Menard and Matisse of France; Leon Kroll, Edward Redfield and Rockwell Kent of the United States; Boris Grigorieff and Alexandre Jacovleff of Russia, Mancini and Casorati of Italy; Zuloaga and Solana of Spain; Karl Hofer of Germany; Carte of Belgium, and numerous others.

At the conclusion of the Exhibition in Pittsburgh and prior to its coming



PORTRAIT OF MRS. WILLIAM MEILNOR By JOHN NEAGLE  
Recently purchased by The Brooklyn Museum.

**BROOKLYN BUYS  
NEAGLE PORTRAIT**

A fine portrait by John Neagle of Philadelphia, (1796-1865) has just been acquired by the Brooklyn Museum from Arthur U. Newton, of London and New York. It represents Mrs. William Meilnor, (née Margaret Purves) whose husband was a member of Congress for many years, and was Mayor of Philadelphia in 1829-31. It was painted in 1825, shortly before the artist produced his well-known portrait of Gilbert Stuart (now in the Boston Museum) and was illustrated in the catalogue of the Neagle Exhibition held at the Pennsylvania Academy of Fine Arts, Philadelphia in 1925.

to Brooklyn, the show will be presented in San Francisco at the California Palace of the Legion of Honor.

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**PLAN OF VENETIAN  
SHOW ANNOUNCED**

VENICE.—The programme has just been published of the XVIth International Exposition which will be held next spring in Venice. It is announced among other things, that there will be a retrospective representation of Italian painting of the XVIIIth century, an exhibition of contemporary art in the theatre and of scene painting, several rooms of furniture and objects of decorative art.

The most striking novelty in the arrangements will be the abolition of personal invitations to send in work, and these will be substituted by invitations to the works of art themselves. Only twenty artists, whose works began to be admired during the last quarter of the last century, such as Mancini, Michetti, Tito and Trentacoste, Bistolfi and Sartorio have received personal invitations and they may each send two examples of their own selection. As to others, the members of the directing Council will visit the various studios and select the works to be exhibited. Other works will be chosen by a jury of four members elected by the Council, but of those thus selected, but one hundred will be allowed. Everything to be sent must be accepted not later than January 1st, 1928.

The President of the Exposition is the Podesta of Venice, Count Pietro Orsi, and the sculptor, Antonio Maraini, is the General Secretary. The site of the Exposition will be changed from the Palazzo Municipale to the Palazzo Ducale, where it will be more worthily placed.—K. R. S.

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## Kleinberger to Show French Primitives

(Continued from page 1)

bring forth a school of painters worth while mentioning. In truth, our artists were capable of carving on the portals of the cathedrals of Chartres, Amiens, or Rheims masterpieces worthy of comparison with the purest marvels of Greek art. Our manuscript colorers, our glass-painters had a universal reputation and were desired even as far as Italy. Is it possible that in that glorious epoch we should not have had artists capable of decorating a wall or painting a portrait? The improbability of such a hypothesis is evident and should have made all serious minds think.

The development of stained glass had doubtless replaced little by little the mural painting in the Gothic churches, and transformed them into real frames for colored glass. Still, many of our chapels of the XIVth and XVth centuries were adorned with frescoes, and new ones are constantly discovered under the plaster that hides them. At Avignon and at Dijon, which were, after Paris, our two largest art centers at the end of the Middle Ages, magnificent altar-pieces remained, executed for the Popes and the Dukes of Burgundy.

Thanks to these monuments that attracted more and more the attention of the historians, the question was raised whether the generally accepted theory, according to which the French painting dated only since the Renaissance, was not a great error. It was then that the memorable Exhibition of French Primitives was organized in Paris in 1904, triumphantly showing in a manner to convince even the most skeptical that there existed a brilliant school very much anterior to the School of Fontainebleau, the works of which were not inferior to the ones of the Italian or Flemish Primitives and which possessed at all events a very marked originality. Suddenly, the true origins of French painting were carried back two centuries, from the XVth to the XIVth century.

This revelation could not leave the museums indifferent. In consequence of the Exhibition of 1904 the Louvre, aware of its gaps and in order to complete its collections, hastened to acquire some of the masterpieces of French Primitive painting; among others the famous "Pieta" of Villeneuve-lez-Avignon, of so pathetic an accent; the portrait of the apothecary *Pierre Quthe*, the only portrait signed by François Clouet, and very recently a "Resurrection of Lazarus" by Nicolas Froment.

Would America, that possessed already many capital works of the Primitives of all schools, follow this example and take interest also in these French Primitives, yet little known and not brought into vogue by a Ruskin? A doubt was permissible, for it had taken even France a long time to discover these treasures of her own past. However, after a few years of hesitation a movement was started. Little by little one saw the museums of New York, Chicago, St. Louis, Detroit rivaling the great collectors such as Mr. John G. Johnson, Mr. Martin A. Ryerson, Colonel M. Friedsam, whose collection alone has forty-six French Primitives to its credit, Mr. Mortimer L. Schiff, Mr. Arthur Sachs, and many others, at sales of important works of this school.

In view of such facts one may say that the battle in favor of the French Primitives, won in Paris in 1904, is to-day gained also in the United States of America.

It is to celebrate this result, to which they have contributed largely, that the F. Kleinberger Galleries will hold, in their new French Gothic building, which is so proper for a manifestation of this kind, an Exhibition that will mark a second

triumphant *étape* in the long process of rehabilitating the French Primitives.

The paintings exhibited here for the delight of the amateurs and the instruction of the scholars are of the XIVth, XVth, and XVIth centuries. It is thus possible to follow the whole evolution of French painting beginning from the Middle Ages until the end of the Renaissance.

It is understood that the works of our "Trecento" are very rare. The Louvre possesses the two most important ones: the portrait of King Jean le Bon, painted about 1300, probably by Gérard d'Orléans, and the "Parement de Narbonne," attributed to André Beauneveu, showing the effigy of King Charles V and his wife, a fact which permits one to date the painting at about 1374. The most remarkable work of the end of the century is the marvelous "Triptique de la Chartreuse de Champol," the necropolis of the Dukes of Burgundy, which is the pride of the Museum of Dijon, but though it had been painted in France, it may be claimed by the Flemish School, for the author, Melchior Broederlam, was a Fleming from Ypres.

The exhibition organized at New York will show to its visitors some curious panels attributed to Jean d'Orléans, son of the painter of Jean le Bon, representing two scenes of the "Legend of Salome," asking for and receiving the head of Saint-Jean-Baptiste. There are two other very characteristic examples of this archaic epoch: a group of "Magian Kings" belonging to the School of Avignon and a "Predication of the Infant Jesus in the Midst of the Doctors,"

in which the picturesque style of Jean Malouel, favorite painter of the Dukes of Burgundy, may be recognized.

From the XVth century on the conserved works become much more numerous, and in spite of the disasters caused by the Hundred Years War, the school of French painting proves to be of surprising variety and fertility. To tell the truth, the rôle of Paris, which had been so preponderant during the XIIth century, had very much diminished at this epoch. Other art centers were formed in the region of the Loire, particularly at Tours, which became the favorite residence of Louis XI, in Provence, where Avignon, the city of the Popes, and Aix, the capital of King René, held the first rank, and finally in Burgundy and in French Flanders, joined under the same domination, where a French-Flemish School developed at Dijon, at Douai, and at Valenciennes.

The Exhibition presents capital or characteristic works of these three principal groups.

The beautiful portrait of King Louis XI by the most famous Master of the School of the Loire, Jean Fouquet, the most illustrious of the French Quattrocentistes, portrait that has been loaned by Colonel M. Friedsam, will be especially admired. It is a precious iconographic document from the famous Cabinet formed at the end of the XVth century by Roger de Gaignières, to whom the Louvre is indebted for the portraits of Jean le Bon and most of the French Kings of the Valois dynasty. Besides Jean Fouquet, the best representatives of this so purely French

School of the shores of the Loire are Jean Bourdichon, who was also an exquisite colorist, and Jean Perréal, who is identified to-day with the mysterious Maître de Moulins and whose masterpiece is the large triptych of the Cathedral of Moulins in the Bourbonnais. On the panels belonging to Colonel M. Friedsam and Mr. Ryerson one again finds the limpid coloring of this artist of calm and somewhat mellow temperament reflecting the climate of the Valley of the Loire.

The School of Provence, the meridional character of which is betrayed through sharper lines and a more dramatic accent, is less strictly French, for it underwent the influence of the near-by Italy and of the Flemings who came down the valley of the Rhône. The principal names illustrating this School are Enguerrand Quarton, the author of the charming "Virgin of Misericord" of the Condé Museum at Chantilly; Nicolas Froment, who painted in 1475 the triptych of the "Burning Bush" for the Cathedral of Aix; Louis Brea of Nice, (Continued on page 5)

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## Kleinberger to Show French Primitives

(Continued from page 4)

and above all the anonymous author of the grand "Pietà of Villeneuve-lez-Avignon," to-day at the Louvre. A curious picture, which presumably represents the Sanctification of a Woman by one of the Avignon Popes with the buildings of Avignon, permits one to distinguish the great difference between this Provençal art and the lovely, smiling grace of the painters of Touraine and the Bourbonnais.

The influence of Flanders, which is already very obvious in Provence, is even more pronounced in the School of Burgundy and the North of France. It is known that the Dukes of Burgundy had invited to Dijon a whole colony of Flemish painters, the best known of whom are Melchior Broederlam and Jean Malouel. On the other hand, Simon Marmion and Jean Bellegambe at Valenciennes or at Douai were in close contact with their neighbors of Flanders and could not escape the influence of the Masters of Bruges and Antwerp. That is the reason why this school has a somewhat hybrid character and why it is sometimes difficult to decide with certainty whether a work is French or Flemish. In this respect the artistic frontier seems to be as indeterminate and floating as is the political one.

However, principally it is the provenience of the paintings that permits us to assert their French origin. So we know that the very interesting panels of the altar-piece acquired by Mr. Ryerson were painted for the Chartreuse of Saint-Honoré at Thuisson near Abbeville; moreover, this origin is confirmed by the presence of two Saints who appear on the back of the wings and who were particularly venerated by the Chartreux: Saint Honoré, bishop of Amiens, and Saint Hugh, bishop of Lincoln, with the large white swan and the chalice—out of which emerges the Infant Jesus—attributes of the Saint. These panels which have been saved apart and the principal subjects of which are: the Virgin and Child, the Lord's Supper, the Ascension, and the Pentecost, may be attributed without risk of error to the School of Amiens. The architectural backgrounds of flamboyant style indicate the end of the XVth century.

It is equally to the School of Northern France that one must attribute a very remarkable Diptych, dated 1451 and coming from the former Levesque collection. In the lively figures of the donors kneeling before their patrons, Saint Peter crucified with his head down, and Saint Anthony kneeling, a certain stiffness recalling the tapestries of Arras has been justly remarked. On the other hand, the very minute technique is the same as in the illuminated manuscripts, and we know that the art of miniature flourished in that region at the time.

The most famous master of this group, the one called by his contemporaries the "Prince of Coloring," is Simon Marmion, born at Amiens, who worked at Valenciennes in the second part of the XVth century. It is to him that Mr. Max J. Friedländer gives with almost assurance the charming Madonna that so much delighted all the connoisseurs at the recent Exhibition of London. Jean Bellegambe of Douai is like Si-

mon Marmion a French-Flemish painter, but he belongs to another generation. He died only in 1535 and is connected therefore, at least partly, with the Renaissance. The architectural backgrounds of extreme richness are treated in his paintings, moreover, in the new ornamental style. His harmonious coloring resembles that of Gérard David and especially that of Quentin Metsys.

The exhibition in New York will certainly draw attention to this too little known Master, for he will be represented with two of his most important works: "The Conversion of Saint Paul," exhibited at Brussels in 1902, and the beautiful triptych of the "Adoration of the Virgin," painted in 1533 for the Abbey of the Cistercians or Bernardines of Flines near Douai. One of the wings of the triptych represents the popular scene of the vision of Saint Bernard receiving on his face a few drops of milk of the Virgin who is giving her breast to the Infant Jesus.

Excepting the decorative paintings of the School of Fontainebleau, which cannot be transported and which it is almost impossible to study to-day, because most of them have been destroyed or repainted, the French School of the XVth century shows only painted or designed portraits. In no other epoch had the continuous intercourse of the French School between Italy and Flanders been more marked. While the models for the decorative painting, under the impulse of Primaticcio and Rosso, are taken from Italy, the portrait painting is inspired by Flanders. Its chief representatives came from Flanders. Jean Clouet probably came from Brussels and Corneille de Lyon was first known as Corneille de La Haye.

Jean Clouet, called Janet, was the favorite painter of King Francis I. He revived the prematurely tired features of the king in a portrait acquired by Colonel M. Friedsam and shown in this exhibition. He also painted the excellent portrait of Guillaume Gouffier, Sire de Bonnavet, which passed from the Richtenberger collection to the Museum of Saint-Louis, and a lively effigy of a Prince of the House of Savoy, decorated with a necklace of the Order of the Annunciation, both exhibited.

The son of Jean Clouet, François Clouet, also surnamed Janet, inherited the commission and became the regular painter of King Henry II and of his successors. He was considered by his contemporaries the first of the French painters, and the poet Ronsard calls him "The Honor of Our France." He is represented in this exhibition with several works of first rank which justify his reputation. There is for instance the portrait of Madame de Piennes, daughter of Admiral Chabot, the pencil study of which belongs to the British Museum, and the portrait of the young King Charles IX.

The name of Corneille de Lyon should not lead us to error: He was, as we have told, of Dutch origin, but he settled early in his life at Lyons, where he executed a great number of portraits, representing personages of the Court of the Valois. How could he paint these por-

traits living in the province, far away from the Court? Probably after the designs that he had made himself when staying in Paris or after the ones he borrowed from François Clouet. Be it as it may, these small portraits, painted with a light transparent touch, generally on a light blue or a water-green background, are delicately exquisite, and it will be a pleasure to see on the walls of the F. Kleinberger Galleries this cortège of high personages and noble ladies of the Court of the Valois in their costumes of refined elegance and a sometime extravagant richness. All these portraits have been loaned by American collectors: Mr. Mortimer L. Schiff, Mr. Jules S. Bache, Mr. Ryerson, Messrs. Leo and Alexander Bing, and above all Colonel M. Friedsam, whose collection of Corneille de Lyon is unequalled, even in France.

Thus, summed up broadly, in a forcibly brief and incomplete manner, is the incomparable ensemble of ancient French art which will be presented in New York. Can anyone pretend after such a brilliant demonstration, which would be all the more brilliant had it been possible to join to these paintings the frescoes, the miniatures on parchment, and the glass paintings, that there are no French Primitives?

Perhaps one might object that among these artists, some are of Italian or Flemish origin. But the paintings framed in stucco and executed by Primaticcio at Fontainebleau have no equivalent in Italy, and even if Jean Clouet and Corneille de Lyon came from Flanders or from Holland, they could paint only in France, at the Court of the Valois, those delicate portraits for the equals of which one would vainly search Bruges or the Hague. The French milieu transformed these foreigners who acquired some of the qualities of Jean Fouquet and of the Maître de Moulins.

The French Primitive School, which is so original and so varied, deserves therefore to be studied with as much love as the Italian and Flemish Primitives, and there is good reason to hope that the exhibition of the F. Kleinberger Galleries will draw the attention of the art historians and of the American collectors to a school of the highest interest that has been ignored and unjustly neglected only too long.

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## A DEALERS' LEAGUE

At the first meeting of the season of the Associated Dealers in American Painting it was suggested that the membership be made inclusive of all reputable American dealers in painting. No definite action has yet been taken but it seems quite probable that the Association will expand.

There is every reason to hope that this will be true. An organization which will include all of the dealers will command more respect and can be far more of a power in the field of art than one so limited as the present Association. In almost every business field it has been found that cooperation is advantageous. It is possible for a strong organization to exercise great influence for good; to correct practices which may be injurious to the standing of the whole industry; to discourage irresponsible or unreliable persons. It can also, through cooperative advertising and publicity and by the maintenance of the highest standards, bring greatly added prestige to all its members.

The plan which has been so evidently successful in other fields can hardly fail in that of art. There are few who realize the extent of the business—the amount of the annual turnover, the special problems involved quite apart from those of scholarship and taste. It is probable that every dealer is presented with questions of practice or policy which might easily be solved with the aid of a great cooperative society. Even on the comparatively small scale on which the present Association has worked, the organization has proved helpful.

Perhaps the chief stumbling block in the way of the larger Association will be that of 100 per cent Americanism.

And yet it seems to us, who will wave flags with anybody over some things, that nationality in art is its least important phase. A picture is no better because it is American, or French or Italian. It is the picture itself which matters and to attempt to build up an appreciation of Americanism is not necessarily the same thing as instilling a love of art among the people. Those in this country who produce good pictures do so first as artists. That they are Americans is a quite secondary consideration which may affect the form of their expression but will neither make nor mar them as artists.

THE ART NEWS believes that the larger organization would be beneficial to both dealers and public and sincerely hopes that it may come soon.

## MUNICH

DR. GEORG JACOB WOLF

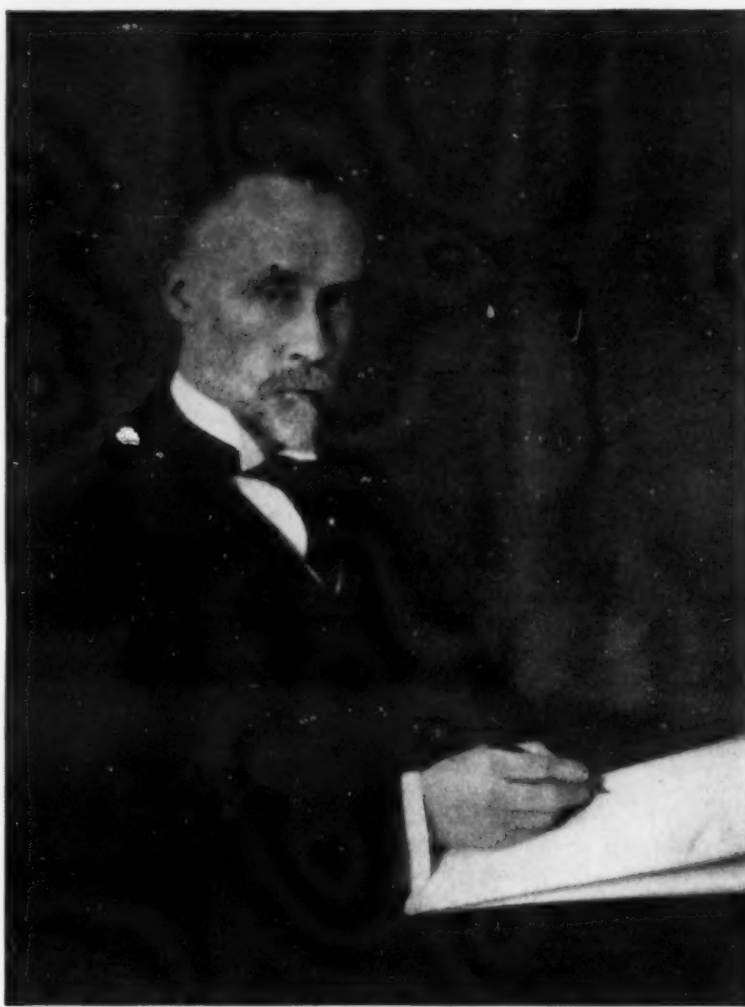
Dr. Georg Jacob Wolf, internationally known critic, has been appointed as Munich correspondent of THE ART NEWS. Dr. Wolf will contribute bi-monthly articles.—EDITOR.

The German summer season of 1927 has been crowded with jubilees and exhibitions. One of the most famous and remarkable masters of German art, Prof. Max Liebermann, reached his 80th year in July—an occasion not only for giving him every possible official recognition, but also for arranging an exhibition in the Berlin Academy, which demonstrates his development from his beginnings to his latest work. How little Liebermann's vitality has been affected by old age is conspicuously demonstrated in his last masterpiece, the portrait of President v. Hindenburg.

Of Liebermann's contemporaries Louis Corinth died two years ago, but his art has remained so much alike, that we meet his work, especially those phantasies which he painted during the last five years of his life, everywhere where German exhibitions take place. The other contemporary is Max Slevogt, one of the most brilliant colorists, painting in Europe at this time; his palette is a veritable flower-bed, and his style is so fluent, easy and full of charm, that one feels his brush has been dipped in champagne. This artist has lately completed a series of phantastic wall decorations in the well-known "Ratskeller" of Bremen, using as motifs Hauff's dream-stories of the "Bremer Ratskeller." An exhibition in honor of Slevogt has been taking place at Frankfurt in the "Kunstverein" covering his development completely and in perfect sequence from the time of his Munich studies till the height of his creative activity, which he seems to have reached now at the age of 59.

Another great artist, who died twenty-six years ago, would have reached his century on October 16th, had he lived. It is the Swiss-German Arnold Böcklin. Preliminary to his centenary the city of Bâle organized a large exhibition of Böcklin's paintings and drawings, in order to bring the personality of this artist into his proper light, since he has fallen somewhat into the background during the last decade through the development of art into different channels. More than 150 paintings covering the different periods of his activity have been brought together from public galleries and the houses of Bâle's patrician families. This exhibition characterized in impressive fashion Böcklin's art, who was not only a great painter, but also a great poet—the motifs of his monumental paintings being of a poetic nature. Böcklin was a man of Southern temperament, who had come northward, a follower of the great Pan, whom he feted in many of his compositions. A trait of melancholy traverses his creative activity, becomes manifest in every one of his works and gives to his art the curious tendency of "dream pictures" as he called them himself.

All the intimate friends of Böcklin, his compatriots, his faithful community



THE LATE C. LEWIS HIND

of admirers came to Bâle. It was like a pilgrimage. An exhibition of Böcklin planned for October in Berlin will undoubtedly impress a greater circle of art connoisseurs that he was one of the leaders of German art.

A certain retrospective tendency goes through most of the German exhibitions in private and art-dealers' galleries. The Modern Gallery Thannhauser (Munich, Berlin) arranged first in their Berlin house, later in the original gallery in Munich, an exhibition entitled "German Art from Menzel and Leibl till To-day." The conclusion of this review in Munich was formed by the paintings of the younger Munich artists who belong to the "New Munich Secession"—a great distinction, as the principal part of the exhibition was formed by the works of those German artists who during the classical period of the new German art, from 1860-1890, created their greatest works. Here one found next to Feuerbach and Hans von Marés the splendid Leibl, the great realist, who painted those Barbarian peasants characteristic for their amazing forcefulness and sincerity; also Menzel, the wonderful painter from Berlin, who for more than half a century was the head of the German art world. The Heinemann Gallery deepened this impression still more through an exhibition of the same period, especially the valuable paintings dating from Leibl's earlier period. Besides Heinemann one could see a series of important old paintings at A. S. Drey and Julius Böhrer; I shall speak of them more fully later on.

Present-day art of excellent quality was offered to the public at the Glaspalast in Munich. The new management of this artistic community has heightened considerably the interest of the exhibition; it has done so especially through the inclusion of architecture and through a splendid architectonic arrangement of the exhibition, which has changed the whole physiognomy of the undertaking. The group of "Secession" which also contributes to this exhibition, has succeeded in securing for itself a strong position through the addition of the large collection of works by a contemporary and artistic companion of Max Liebermann—the painter count Leopold von Kalkveuth, who lives near Hamburg.

At the same time an exhibition of "Bavarian handicraft" takes place in Munich. The historical departments of the exhibition has been brought together from different Museums and they contain extremely valuable and curious examples of bavarian home industries

and art life. Augsburg has sent especially interesting finds from the Roman period, one of which represents a horse's head in bronze excellently stylized, which was found lately in the river bed of the Westach; probably a fragment of a monument dating from the second century A. D. Munich contributed some marvelous Gobelins from the Munich manufacture of Gobelins, dating about 1600 and metal work from the same period. Nuremberg sent also valuable examples of metal-handicraft and guilt insignia. Besides these forms of industrial art the following subdivisions were excellently represented: ceramics, weaving, the art of archetonic handicraft, arms and woodcutting and especially watch and clock making and instruments for measuring time. In the latter department has been shown a piece in German possession, which in fact does not originate from Bavaria, but which contribute greatly to the importance of the exhibition—a piece of incalculable value—the large clock, richly decorated, which was originally built for the Duke Phillip le Bon of Burgundy. This work is the style of later Gothic, delicately organized, partly gilded and enameled, decorated with small charming plastic figures and possessing a mechanism which makes us believe it to be the earliest piece of wheel mechanics, dates approximately from 1430 and is in every regard a masterpiece.

Friends of old musical instruments, musical manuscripts and documents of great musicians found valuable information in the International Music Exhibition in Frankfurt-am-Main. Completing this show was another exhibition in Magdeburg where one could study all the monuments of the German stage art and the history of German opera—especially the original decorations for the first representation of Schiller's "Robbers" on the stage of the National theatre at Mannheim.

The lovely little city of Darmstadt, long known as a center of art, arranged in the rooms of the Hess'an Museum an extremely impressive exhibition of antiquities coming from the middle-Rhine centering around Mainz, Worms and Frankfurt. One could study in this exhibition the art of a milieu stylistically well-defined through the character and type of its landscape and racial background in a series of wonderful wood and stone sculptures, ivories, bronze and works in precious metals, weavings, miniatures, examples of painting—panels of a religious nature (only a small group) and paintings of profane character, of which the works of the so-called "Hausbuch-meister" made the most profound impression.

## LEWIS HIND

By GUY EGLINGTON

It was seven years ago, at the end of my first summer in New York, that I first met Lewis Hind. He came into the John Lane office, as I remember, to arrange for the publication of his new book, *Art and I*, and, as I was the only person in the office who had read the book, Jeff Jones called me in. Lewis was not very well that summer and he drew himself up a little stiffly, I thought, and there was a momentary hesitancy about his speech. He was wearing a panama and for a moment I thought of a grizzled old soldier who had lived a long time in the tropics. But his eyes told a different story. They were too deep and too wise and too full of quiet humor to have been gotten in the army.

We talked about his book and how it should be made. He was tremendously proud of his new title, *Art and I*, and swept aside my protests with a fine gesture. "Oh, I know," he said, "what they will say. They will try to be funny and make smart remarks about the long and the short of it. But what does that matter? That is what the book is. Just Art and I. Let them laugh."

That is what all Lewis's books are, stories of his own adventures, with books, with people, with pictures. He was not an impeccable critic. He was too often carried away by his own enthusiasm. But he had one amazing gift, a child's gift of wonder. I don't think that Lewis ever really grew up. He wandered through life in ceaseless amazement at its marvels. I have often been with him when he was collecting materials for his essays. He would be strolling through the streets of London or New York and would suddenly stop before some ordinary every-day thing. And a sense of its mystery would come over him. And he would be as happy as though he had seen one of the seven wonders of the world.

I think that Lewis was equally happy with books, with pictures, and with people. They were all equally alive to him. And that is the secret of his writing. He was one of the few men who wrote about art as though it meant something in his life. Most of us are afraid of art. We put it on the wall and look up to it. Lewis took art down from the wall and made it a part of his life.

And now he is dead. It seems incredible that I shall not be knocking at his door in Westminster, that we shall not be walking over Waterloo Bridge any more. But when I get very tired of the wise ones, their dead systems and their cold theories, I shall take down *Art and I* and remind myself that art was not made to sharpen scholars' wits, but for men and women, an urge to life.

C. Lewis Hind, author of *Art and I*, *Authors and I*, *The Post Impressionist Things Seen in America*, and many other books of essays and criticism, died recently in England.

## NOTES

Mr. Frank Alvah Parsons, President of the New York School of Fine and Applied Art, who early in the spring left for his annual work at the French Atelier of the school in Paris, has returned to New York.

While abroad Mr. Parsons, whose name is well-known on both sides of the Atlantic as a lecturer and art critic, gave a course of lectures in French History and Art at the Paris school, besides visiting in Italy and England to make plans for the research classes for the coming year.

Mr. Charles Duveen, President of the Antique and Decorative Art League, has just returned to New York from England. He has, he announces, acquired several things of unusual importance.

Mr. Ohan S. Berberyan, proprietor of the Spanish Art Gallery formerly at E. 43rd street, announces his removal to new quarters in the Hecksher building, 730 Fifth Avenue.



## GAUGUIN GIVEN TO ART INSTITUTE

The September BULLETIN of the Art Institute of Chicago announces the acquisition of a Gauguin portrait. The BULLETIN says in part, that "the portrait of a Tahitian woman with two children which Mr. Frederic Clay Bartlett has recently added to the Helen Birch Bartlett Memorial represents a later phase of Gauguin's career than any of the other paintings by the great Post-Impressionist in the Art Institute, so that now we may trace almost to its close the steps in his vivid, though brief, painter's life.

"The earliest painting from Gauguin's hand in our collections is the 'Paysage en Bretagne' of 1888 in the Martin A. Ryerson loan collection, a quiet and delicately attuned landscape in which we can still find Pissarro's influence. Two years later he painted the portrait of his wife, purchased from the Winterbotham fund. Already color plays a more important role, and as acknowledgment of his debt to Cézanne, he has used a still life by that master as his background. In 1891 he made his first trip to Tahiti, and our painting, 'Te Burao,' dates from the following year. The linear rhythm is more agitated and complex, but in color this still bears traces of the Breton period. In 'Mahanano Atua' in the Birch-Bartlett collection a work of 1894, we have the full flower of Gauguin's genius as it bloomed under the tropical sun. 'Days of the God' the title may be translated, and we see this cosmopolitan, this refugee from a smug, tight world, here entering into the spirit of a primitive people in their nature-worship and weaving them and their vision into a superb decorative painting. To relinquish all hold on the European world, no matter how artificial and distressing it might be, was no easy matter, and Gauguin made several attempts to re-establish himself in Paris. By 1895, however, he had made a final resolve to remain in the South Seas, and he never returned to Europe. The 'No Te Aha Oe Riri' of the Ryerson collection is dated the following year, and is a serene idyl of native life in Tahiti, set down in the flat mural style which Gauguin, in contrast to the Impressionists and to Cézanne, continued to employ.

"But Tahiti, no less than that country from which he had fled, changed, and Gauguin likewise. He saw the finely made, unself-conscious types among whom he lived, gradually contaminated by European influx, and his own influence over them abating. Moreover he was ill, poor, subject to fits of almost paranoiac depression. Tahiti was spoiled; he must move on, and in August, 1901, he sailed for the island of Dominica in the Marquesas. 'I am going to do fine things,' he wrote to his friend Daniel de Montfried. 'Here my imagination has begun to congeal, and the public has become too accustomed to Tahiti. The world is so stupid that when one has made it see the canvases containing new and terrible elements, Tahiti will become comprehensible and charming. My canvases of Brittany are



PORTRAIT OF A TAHITIAN WOMAN WITH CHILDREN  
By PAUL GAUGUIN

Given to the Art Institute of Chicago by Frederic Clay Bartlett.

### SPRINGFIELD'S SPECIAL SHOW

The Springfield Art League announces its ninth special exhibition of oil paintings which will be held in the Large Exhibition Hall of the City Library,

State Street, Springfield, Mass., from November 12th to November 27th, 1927, inclusive.

All work sent to this exhibition from out of town should be delivered to the J. H. Miller Co., 21 Harrison Avenue, Springfield, Mass., not later than Saturday, November 5th, and all carriage charges, expense of agent for unboxing, boxing, and delivery must be borne by the sender.

Works entered from the city of Springfield may be left at the Exhibition Hall, unboxed, between the hours of 9 A. M. and 5 P. M. on Monday and Tuesday, November 7th and 8th only.

Entries arriving later than the time specified will not be considered. Works that are not found available for exhibition must be promptly sent for upon notification of the Jury's action. All accepted pictures must be removed from the Exhibition Hall on Monday, November 28th, between 9 A. M. and

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The only exhibits eligible are original paintings in oil, by living artists, which have not before been publicly exhibited in the city of Springfield. Contributors are requested to send works of average size and not more than two by each contributor will be placed. Works are required to be of a high standard of excellence and must be framed in gilt.

Paintings sold from this exhibition whether through the League or by the artist will be subject to a commission of 15% of the price listed by the artist on

the entry card. Exhibitors are advised to enter a low but fixed price. Prices will not be published. The League does not pay for delivery or shipment of works sold from this exhibition.

The League will award two prizes of one hundred dollars each. One for the best Landscape or Marine, and one for the best Figure or Portrait shown. The Springfield Women's Club Prize of fifty dollars will be awarded for the most meritorious picture painted by a Springfield woman. Prizes will be awarded by the Jury, members of which are ineligible for prize competition.

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## 400 SARGENT SKETCHES HERE

Walter L. Clark, president of the Grand Central Art Galleries, has returned from abroad on the Leviathan, bringing with him a collection of about four hundred sketches and drawings by John Sargent, the majority of which have never before been exhibited anywhere. The entire collection will be placed on exhibition at the Grand Central Art Galleries, Grand Central Terminal Building, early in the fall. It is expected to be one of the most important exhibitions of the art season in America.

The collection covers almost the whole lifetime of Sargent, ranging from sketches made at the age of twelve years through those done in his maturity. It was loaned to Mr. Clark by Miss Emily Sargent, sister of the great painter, and has been in Miss Sargent's home in London since the death of John Sargent.

Artists and art students will find the sketches of unusual interest as they not only trace the development of Sargent's genius from early youth to latter years, but they indicate the unceasing care and preparation which he bestowed upon his works. For paintings such as "Madame X," now in the Metropolitan Museum, and the masterpiece, "Gassed," there may be as many as twenty drawings, showing the figures in various positions.

An interesting feature of the collection is the group of water colors of the Alps, done by Sargent when he was only fourteen years old. The innate talent of the artist is evident even in these youthful works.

None of these works are for sale. Miss Sargent consented to send the collection for exhibition only because she was persuaded that it would be of great value to the American people and that she owed it to the many admirers of her brother's works here. Mr. Sargent, with Mr. Clark, founded the Grand Central Art Galleries, and it was in these galleries that he personally presented his retrospective exhibit in 1924.

The Grand Central Galleries feels that this exhibition of sketches will be of great value to art students all over the country. They plan therefore to send the exhibition to leading museums throughout the United States.

## MOSAIC RESTORED AT SPOLETO

FLORENCE.—The little hill town of Spoleto possesses one of the finest XIIIth century mosaics in Italy, and the Minister of Public Instruction, Signor Fedele, has just sent experts to inspect it and make the restoration necessary to keep it in good condition.

This work of art forms part of the facade of the Duomo and its bright reflections of enamel shine out in an incomparable manner against the green trees which surround the Cathedral. It is a work of the late Byzantine period and recalls another identical mosaic in the interior of the Basilica of San Marco. On the golden background is represented the "Deesis," that is to say, Christ on an Oriental throne, dressed as a Byzantine patriarch, giving the Greek form of benediction, with the book of truth on the left, between the Madonna and St. John the Baptist. The inscription, in hexameter, says that the work was executed in 1207 by Solsterno, the famous artist in mosaics.—K. R. S.



ROMAN HEAD OF A HORSE, BRONZE  
Found recently near Augsburg, Germany (See page 6)

## DEMPSEY, TUNNEY AND ANTIQUES

The most valuable antique in the world, no other than William Harrison Dempsey himself, will contribute to the success of the next regular meeting of the Antique and Decorative Arts League. Mr. Dempsey, assisted by Mr. Tunney, also prominent in the world of art and high finance, will perform for the members of the League (over the radio) on the evening of Thursday, September 22nd. There has been a great deal of discussion among the dealers about the relative merits of the two men, but both are regarded as excellent and skillful *patineurs*. A wide canvass of opinion, however, seems to indicate the Dempsey is regarded as the better finisher.

Condition is another question which has caused argument. The Code of Ethics has been invoked, and it is probable that the matter will be referred to the Executive Committee for adjustment, for those who are firm in their belief that Dempsey is "right" are opposed by an equal number who maintain that there are "important restorations."

Naturally, among so many experts, the matter of style has not been overlooked. One dealer, who shall be nameless, states that while he believes it quite possible that Tunney is pure Louis Carthorse he is firm in the opinion that Dempsey is a perfect example, absolutely authentic, of Louis Quince. Another, more cautious, suggests that the question of an-

tiquity will only be decided after the debate which the two men are to hold on Thursday evening. He believes, however, that by Friday morning one of the men will be valuable only as a museum piece.

Several of the dealers who have been in London during the summer refuse to be committed. A few of them, however, after making sure that they would not be quoted, have hinted of "knockouts."

The arrangement for the radio reception of the fight has been made by the very active Secretary of the League, Mr. James P. Montllor. He has written to all the members urging them to attend this first meeting of the season for, quite apart from the excellent entertainment, the business meeting will be one of interest and importance.

## HAROLD VAN DOREN AT MINNEAPOLIS

The Minneapolis Institute of Arts announces that Harold L. Van Doren, critic and lecturer, has been added to its staff in the capacity of Assistant to the Director. In collaboration with the director, Russell Plimpton, and other members of the staff, Mr. Van Doren has planned a series of Sunday afternoon lectures covering the entire history of painting.

While living abroad, Mr. Van Doren achieved the distinction of being one of the few lecturers ever paid by the French state to give official lectures on art history and appreciation in the Louvre and Luxembourg Museums. In the course of a year he covered the history of painting from Giotto to the Impressionists.

## VAN DYCK FOUND AT PARMA

FLORENCE.—An engraver, Francesco Gravaghi of Parma, has been for a long time collecting works of art simply for his own satisfaction, and he has not known precisely what treasures he owns. But now Professor Moschini and Professor Sorrentino, directors of the Royal Gallery of Fine Arts, have examined his pictures and find among them some very valuable things. Among these is the "lost" painting "San Filippo" by Van Dyck.

This remarkable work—which measures 49 by 64 centimetres—shows the artist as still under the influence of his great master Rubens. The strength of execution and the warm, enameled tints are all in the style of the latter painter. Proof, however, has been given as to the

authorship of the work in a document in the Royal Gallery, an engraving of the picture by personal friends of Van Dyck, Cornelius, Corn and Van Cankercken.

In this same collection of Gravaghi competent judges have found also a design for a cupola by Correggio, a work in pen and ink which is one of the first inspirations of the artist for the composition of the Cathedral at Parma. Besides this they have recognized in the head of a woman a painting by Parmigiano, which at one time was treasured in the famous Bartocchi Gallery. They have also authenticated a large painting by Innocenza da Imola representing the Holy Family; a canvas from the brush of the Dutch painter Hulst; a "Saint James" by Ribera and designs by Mazzola, Bedoli, Guercino and others.

The Inspector of the Gallery has put a veto on the free sale of these works of art.—K. R. S.

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## LONDON

A quiescent month, this, in the London art world. A few energetic firms are holding shows with a hope, possibly, of attracting provincial visitors but these, on the whole, are more inclined to turn their attention to the public collections, which during this season show a particularly good record of attendance. This is the time when the copyists, perched on their stools, and making their versions of the Old Masters at the National Gallery and of the New Masters at the Tate, become the recipients of unexpected commissions. American visitors in particular keenly appreciate the very excellent copies that some of these folk execute and many a half-finished work is commandeered for shipment later to the States.

Each year sees our galleries organizing more specialized exhibitions. This summer we have had at the Tate an excellent loan exhibition of Charles Conder's work. His fan designs have not a great deal to say but they say it with much grace and charm. Eminently suited for the elegant trifle to be waved from the hand of a pretty woman, his fan drawing suit themselves perfectly to their function in life. Suave in color, and delicate in character, his little groups of swains and ladies breathe an atmosphere that is of the days of the sedan chair rather than of the automobile. Just the right work to place before visitors in a holiday mood.

One of our Bond Street Galleries has occupied itself with American work in particular this summer, giving exhibitions both of "Skyscrapers" by Vernon Howe Bailey and of Flower Paintings by Olin Howland, both of which created considerable interest here. As architecture, the New York Skyscraper represents fresh pictorial possibilities and since it is an individual product of our own century, it is meet that study be given to its representation in relation to the rest of our buildings. The originality and verve of the Howland flower-pieces brought them immediate success—and sale.

Although Alfred Gilbert has never brought to completion either his Memorial to the Duke of Clarence at Windsor or the Altarpiece for St. Alban's Cathedral, he is still to be entrusted with the execution of the Memorial to the late Queen Alexandra, and possibly the choice could have lighted upon no better man. It is greatly to be hoped that some definite period has been stipulated for as regards completion, for in Gilbert the artistic temperament makes for extreme vagueness in this matter. The Jubilee Statue of Queen Victoria in Winchester long remained but half finished, Gilbert retiring to live in Bruges before the base and its statuettes were completed, and evincing, once he had reached Belgium, no desire to continue his work for Hampshire. Certainly our treatment of his Eros figure for Piccadilly Circus does not win us much sympathy. That he himself feels very bitter about it is evidenced by the fact that when a couple of years ago the question of where it should be placed was referred to him, his bitter advice was that it should be boiled down and the value of its copper devoted to providing a shelter for the homeless in London! It was designed

for the Circus and it does not interest him in the least where else it may be placed. However, at the age of 73 he is working harder on our behalf than he has ever worked in his life. He seems to be in a frenzy to make up for lost time. And his hand has not lost its cunning.

An interesting collection of Maritime Prints and Paintings is coming onto the market, for which the sum of £90,000 is being asked; an appeal for funds is being made by the Society for Nautical Research who are anxious that it should be retained in this country. As, however, their subject is one that does make a very general appeal, I should say that it is extremely doubtful whether success will be their portion. America, I hear, will be in the running for Mr. Macpherson's collection, which, if sold piecemeal, would command, according to expert valuation a sum more nearly approximating £150,000. Already the Board of Admiralty has allocated The Queen's House, Greenwich as a home for a new Maritime Museum. The need for a national museum of the kind has long been apparent and now the action of the Research Society has expedited matters.

Sims seems ever to be a stormy petrel in the art world. Now it is a matter of his fresco of "King John Sealing Magna Charta," recently executed for St. Stephen's Hall, which is coming in for censure in the House of Commons. Sir Charles Oman, the member representing Oxford University, has moved for measures to be taken for its replace-

ment by some more satisfactory work, various members having taken great exception to it. The subject rather than the treatment seems to have aroused ire, for according to Sir Charles, the incident that it commemorates has been represented in a manner historically inaccurate. Mr. Sims is evidently on surer ground when painting fanciful portraits of lovely aristocrats than when carrying out official commissions.

A fresco which has given, on the other hand, unalloyed pleasure, has been that recently discovered at an old inn in the neighborhood of Stratford-on-Avon. It is of Tudor origin and depicts a number of figures in late 15th Century garb, though the subject appears to be the story of Tobliar. The colors are very bright and clear, though the painting is so damaged that large areas of it are unrecognizable.

Modern fresco work is being encouraged at the hands of Sir Joseph Duveen who has given a young artist of twenty-one the commission to decorate the walls of the hitherto exceedingly dreary tearoom at The Tate Gallery. The lucky painter, Rex Whistler, entitles his fantastic composition, "The Pursuit of Rare Meats," and depicts in it groups of men and women, beasts and chariots, engaged in the chase. Some are in modern garb, some seem to belong entirely to the world of allegory. As the work is as yet but half finished, it would be inadvisable as yet to criticize it, but

(Continued on page 10)

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## LONDON

(Continued from page 9)

enough is apparent to make it clear that its wealth of allegory will serve to while away the least interesting of meals—for like most public galleries, the Tate does not excel in its catering.

The following galleries are holding shows during the holiday season:

*Fine Art Society, 148 New Bond St., W.*

Here is held an exhibition of Modern French Art of the less revolutionary type. There seems in these works by living artists a desire to get away from the excessive unconventionality of those immediately preceding them and to combine tradition with the newer ideals. The level of technical excellence is high and the feeling for realism at all costs is tempered by a sense of decorative values.

*St. George's Gallery, Hanover Square, W.*  
In this Exhibition by Modern Eng-

lish Engraver-Etchers are included dry-points, aquatints, lithographs, as well as engravings and etchings so that one has the opportunity of comparing the various techniques and methods very closely. Among the prints it is evident that the copper engravings are once more coming into their own, the craft, by its very exactions, helping the designer to consolidate his compositions. Allan McNab and Eric Gill both do telling work in engraving, the former achieving effects of bright Eastern sunshine and the later securing designs of an almost plastic character with singular success. Among the aquatints, that entitled "Medea," exhibited by Cecil Leslie, is especially notable with its fine decorative sense and delicacy of line. A number of French prints are included in the show, these serving to establish the fact that our own artists are rapidly approximating the level set by big names in the French art-world.—L. G. S.

## SAN FRANCISCO

The season at the Galerie Beaux Arts opens with a month's show by the united artists of San Francisco. United artists does not signify that a new painters' union has been formed. It merely indicates that the producing artists have quite generally accepted the standard set by the Société Beaux Arts and are exhibiting their work without discrimination as to "schools."

This September exhibition gives promise that the chaos of modernism will resolve itself into something concrete and understandable. It has animation and vigor. There is not an example of obsolescence. Yet there is an unashamed reverence for certain verities that are older than art.

The paintings represent a score of artists and yet almost uniformly they contribute an atmosphere of life to the gallery.

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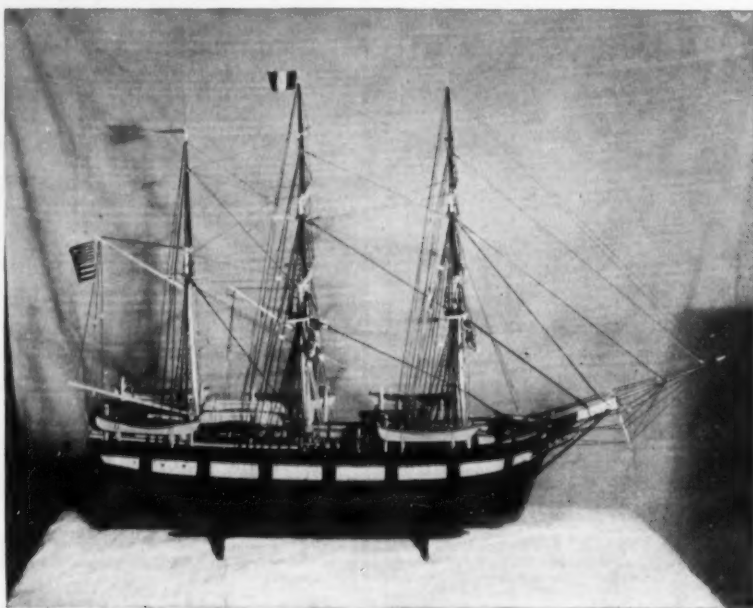
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As yet the motifs are not numbered nor are the favored spots plastered with

paint or littered up with old tubes like Port Aven, Brittany or St. Ives in Cornwall; the old docks with their dinghies and dories were enlivened by the colorful garb of artists from Brooklyn to Muncie, all intent on getting the right values.

Besides George Pearce Ennis who completed the murals and stained glass for the local Unitarian church, Edmund Greacen, Nellie A. Knopf, Karl Larson and Hofdrup are among the best known of the arrivals, while Mmes. L. E. Jor-

dan, A. D. Lang, Patterson, and Misses Wilson, Casey, Greacen, McLain, Linggan, de Forest and Gauss and the Messrs. Colton, Mayne, Mead, Hudson, Hamilton, Criswell, Stanley Hall, Pang, Patterson Patton and Sharp give promise of being heard from in the future. The exhibition at the close of the semester held at the old Boynton High School was highly creditable and it must be added that the population received the artists cordially and will welcome them in the future—G. Frank Muller.

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Ainslee, 677 Fifth Ave.—Summer exhibition of modern French artists.

Arden Studio, 599 Fifth Ave.—Garden sculpture and Decorative Art.

Babcock Galleries, 5 E. 57th St.—Opening Exhibition of painting by American artists.

Belmont Galleries, 137 E. 57th St.—Permanent exhibition of old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenweiser, 489 Park Ave.—Old masters.

Butler Galleries, 116 E. 57th St.—Decorative paintings.

Durand-Ruel Inc., 12 East 57th St.—Exhibition of French paintings.

Ehrich Galleries, 37 E. 57th St.—Exhibition of old masters.

Ferargil Galleries, 37 E. 57th St.—Exhibition of decorative paintings.

Fearon Galleries, 37 E. 54th St.—Exhibition of XVIIIth century masters.

Gainsborough Galleries, 222 Central Park South.—Exhibition of old masters.

Guttman Galleries, 33 W. 58th St.—French and English miniatures, XVIIIth and XIXth centuries, drawings; Murillo, Velasquez, Raphael, Greuze, Boucher and others.

Grand Central Galleries, 15 Vanderbilt Avenue.—American Painting and Sculpture.

Harlow, McDonald & Co., 667 Fifth Ave.—Fine Prints and Etchings.

P. Jackson Higgs, 11 E. 54th St.—Exhibition of paintings of the English school.

Edouard Jonas Galleries, 9 E. 56th St.—Pictures, works of art and tapestries.

Kennedy Galleries, 693 Fifth Ave.—Early American prints.

Thomas Kerr, 510 Madison Ave.—Antiques.

Keppel Galleries, 16 E. 57th St.—Exhibition of etchings and prints.

Kleinberger Galleries, 725 Fifth Ave.—Ancient paintings. Special exhibition of French primitives opens in new gallery, 12 East 54th St., on Oct. 15th.

Knoedler Galleries, 14 E. 57th St.—Exhibition of fifty fine prints.

Kraushaar Galleries, 680 Fifth Ave.—Preliminary exhibition of French and American paintings.

John Levy Galleries, 559 Fifth Ave.—Exhibition of old masters.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 E. 57th St.—Exhibition of selected paintings by American artists.

Metropolitan Galleries, 578 Madison Ave.—Exhibition of American, English and Dutch paintings.

Milch Galleries, 108 W. 57th St.—American paintings.

Montross Galleries, 26 E. 56th St.—Watercolors by Harrison Stevens, Sept. 26th-Oct. 15th.

New Art Circle, 35 W. 57th St.—Summer exhibition of young American painters.

Newhouse Gallery, 725 Fifth Ave.—Exhibition of American and foreign paintings.

Ralston Galleries, 730 Fifth Ave.—Paintings by English and French masters.

Reinhardt Galleries, 730 Fifth Ave.—Summer show of paintings by Vlaminck, Pascin, Derain, Sterne, Van Dongen and others.

Henry Schultheis Co., 142 Fulton St.—American and foreign paintings.

Schwartz Galleries, 517 Madison Ave.—Exhibition of original etchings.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings; modern drawings.

Jacques Seligmann & Co., Inc., 3 E. 51st St.—Works of art.

Marie Sterner Gallery, 9 E. 57th St.—General exhibition of American and foreign modern paintings.

Van Diemen Galleries, 21 E. 57th St.—Paintings by old masters.

Max Williams, 805 Madison Ave.—Ship models, paintings and old prints.

Yamanaka Galleries, 680 Fifth Ave.—Works of art and old prints.

Howard Young Galleries, 634 Fifth Ave.—Exhibition of selected examples of American and European masters.

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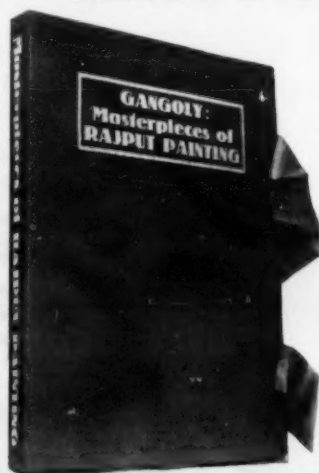
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